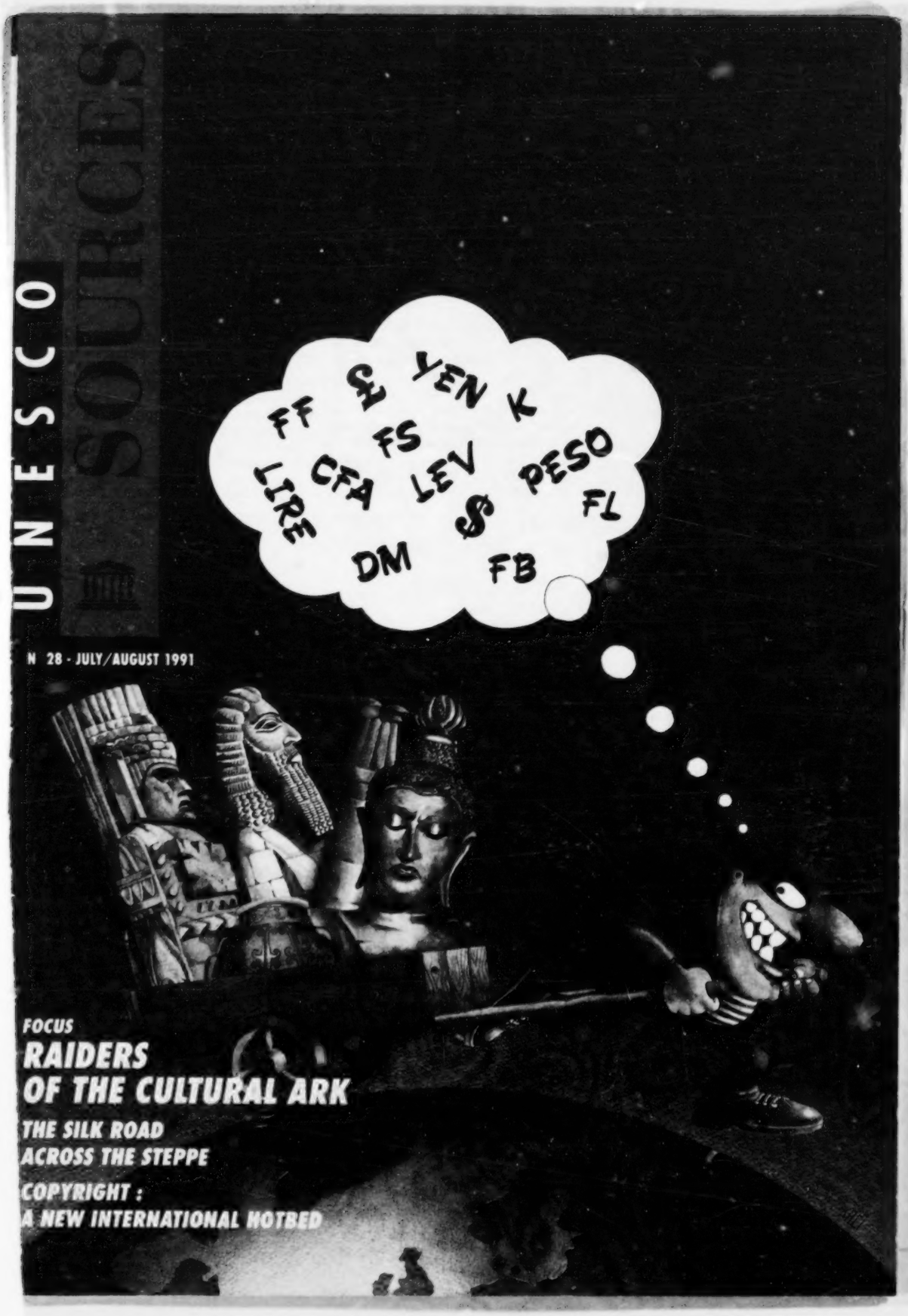
UNESCO SOURCES

N 28 - JULY/AUGUST 1991



FOCUS

RAIDERS OF THE CULTURAL ARK

THE SILK ROAD ACROSS THE STEPPE

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Readers, we have reserved this page for your comments, suggestions and criticisms. Consider it yours !

A LITTLE MORE PUBLICITY FOR THE UN

Maurice WERTHER
Journalist
Paris, France

It is evident, as René Lefort points out in "Reforming the UN" (SOURCES No. 26, May 1991) that the United Nations must evolve, constantly adapting itself to changing times.

As a young journalist, I covered the UN session in Paris in 1948 for French Radio, and later worked for the UN Information Service in New York. Today, when I look back to this distant past, I have the impression that it all took place ...in another life.

From the fragile harmony among the Allies following their victory over Germany and Japan, to the violent antagonisms of the Cold War, to the peaceful present, it is no longer the same world, not even the same planet. The *"East-West"* conflict is hardly more than a bad memory, while the *"North-South"* issue has become the new daily nightmare. Poverty, leading to immigration, leading to hatred of *"the other"* and racism...

The number one task before the UN is to enable the poor countries (Yes. Poor! Let's not be afraid of the word) to survive and attain a standard of living worthy of human beings. A big order! Not enough people know that the UN, and not least UNESCO, has been working towards this goal for many decades. More people should publicize this action, proclaim it loud and clear. A little publicity, even a touch of self-satisfaction, would do no harm.

A GREAT STIMULANT

Ms Fatna AAMAR
Librarian
Sudan National Commission for UNESCO
Khartoum, Sudan

UNESCO SOURCES is one of the Organization's periodicals of which we are the most proud. It is a great stimulant. It keeps us alert and concerned about our shrinking mother earth with all its calamities caused by man and nature.

THE LITERACY CARAVAN

Tonsy BLEASDALE
Co-Action Programme
UNESCO

Your article on the Literacy Caravan in Senegal (SOURCES, May 1991), forgot to mention that UNESCO's Co-Action Programme is raising funds to build the centres. A contribution of $21,000 from the UNESCO Centre in the Netherlands is already being used to build centres in Cherif Lo and two other villages, but if any SOURCES readers would like to help build more, please contact me.

WHAT A GAFFE!

Paul NIJHOFF ASSER
Secretary
International Group of Scientific, Technical & Medical Publishers
Amsterdam, The Netherlands

Having just visited the Institut d'Information Scientifique et Technique in Nancy, and having again marvelled at the capabilities (both human, organizational, and professional) of INIST'S Director-General, whom I have known and admired for many years, I naturally was interested in reading about her in your May issue.

What a pity that her name was misspelt consistently throughout the article! I am sure that an eminently practical, matter-of-fact and nice lady like Nathalie Dusoulier would not mind: what's done, is done: no use crying over spilt milk.

But what a gaffe for UNESCO SOURCES...

With no extenuating circumstances for having misspelt Nathalie Dusoulier's name, and no scientific or technical information (not even at INIST) on a new method for recuperating spilt milk, we can only express, to this "eminently practical, matter-of-fact and nice lady", our deepest regrets.- ED.

AND THE CLEARING HOUSE?

Denise PELISSIER,
Bureau de la Documentation, des services informatiques et des télécommunications, UNESCO

The main dossier in your May issue (No.26) was entitled "Forging Links: The Exchange of Knowledge". Data bases are essential to development. They are the vectors of research and innovation, and as such have always occupied a privileged place in UNESCO's progamme, particularly: the General Information Programme (PGI), and the traverse, Clearing House, programme.

Whereas the first programme was described extensively, I was very surprised to discover that the second, designed to make information stored in UNESCO's data bases available to Member States, is not mentioned at all.

P.S. The name of the Director of INIST is DUSOULIER, not DUSOLIER.

Many thanks for reminding us of another important UNESCO activity in the field of information. Since SOURCES No. 26 was, however, devoted to the development of information systems in Member States and UNESCO's supporting role in the process, it did not seem essential to include the Organization's "Clearing House" function in that issue. This said, we are certain that our readers will, sometime in the near future, be most interested in reading about this other, vital, aspect of UNESCO's work.
As for the misspelling of Nathalie Dusoulier's name, please see editor's note above. - ED.

ENDS AND MEANS

A green light for the activities planned for 1992-93, but an orange light only for the means to put them into action. This sums up the position of the Executive Board, which held its 136th session from May 21 to June 12, on the Programme and Budget proposed by the Director-General for the coming biennium.

In fact, the programme was not the Board's top priority. The coming biennium is the last phase of the 1988-1993 Medium Term Plan, details of which were finalized at the 1987 General Conference. However, it was deemed important to stress that "concentration be vigourously pursued in order to enhance the positive impact of the Organization" and that priority continue to be given to the least advanced countries, Africa and women.

But, for the Board, concentration also means cutbacks. To cover inflation and fluctuations in the dollar, thus simply maintaining the Organization's "buying power" at a zero growth rate, the 1992-93 budget should have been increased to $462,821 million, a rise of 19.6 %. Instead, the Director-General proposed a cut of $11 million. Not enough, replied the Board. Another seven million dollars should be "absorbed" by further belt-tightening and personnel reductions. In short, the Board's debates centred on the budget, personnel and their management. It appeared to be less concerned with what UNESCO should be doing, than how it should be done. The means rather than the ends.

However, the passage to the much discussed "new world order" will undoubtedly reshape the international organizations. This poses a number of fundamental questions for UNESCO. What priorities? How to balance the Organization's intellectual mission, finances and activities? How efficient is the link between those bodies representing the Member States (the General Conference and Executive Board) and UNESCO's executive (the Director General and the corps of civil servants under his authority)? And then, how inviolable is its Constitution, which dates back to 1946? The answers to these difficult questions will redefine the UNESCO that the world needs as it heads into the 21st century. The process of reflection is underway and must continue, but it must not prejudice its results. In other words, the Organization requires a minimum level of resources to continue functioning, and fulfil the objectives that this reflection is likely to generate.

René LEFORT

FOCUS

PAGES 6 to 16

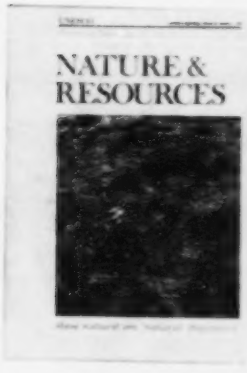
RAIDERS OF THE CULTURAL ARK

READEX FICHE

PERIODICALS

NATURE & RESOURCES

How Natural are "Natural" Disasters? Devastating volcanic eruptions in the Philippines. Floods in Bangladesh. Images of death, injury and disruption are constantly thrust upon us. Over the past two decades, natural disasters have claimed nearly three million lives and adversely affected more than 800 million people worldwide.



This issue of ***"Nature & Resources"*** (Vol. 27, No. 1, 1991) adopts the concept behind the International Decade for Natural Disaster Reduction (IDNDR) - that fatalism about natural disasters is no longer justified - to show, in a selection of articles by leading specialists, that we can *"learn to live with floods,"* adapt public policy to seismic risk, mitigate the effects of cyclones and other disasters. It also examines the difficulties of the international insurance industry to deal with economic loses, particularly if these increase due to global warming. Finally, it describes UNESCO's work in this field since 1960, and in the framework of IDNDR.

Publications and periodicals are on sale at the Unesco Bookshop, or by order from Unesco Press, 7 place de Fontenoy, 75700 Paris, and in Member States through national distributors.

INTERNATIONAL SOCIAL SCIENCE JOURNAL

The Age of Democracy: Democratic Transition in the East and the South. The 1980s drew to a close in an atmosphere of euphoria induced by the end of the Cold War and the wave of democratization which swept through East Europe, reaching some countries of Asia and Africa, after Latin America. Presenting the theme of this issue (No. 28/May 1991), French political scientist Guy Hermet points out the formidable problems of the transition and the complex diversity of situations involved in the process, while the article which follows, by sociologist Alain Touraine, offers a general reflection on the concept of democracy today. Other contributions put the spotlight on various challenges, both practical and intellectual, and describe current and potential political change in various parts of the world.

THE UNESCO COURIER

The Mystery of Genius: Mozart and the Enlightenment. In the July ***Courier***, Brigitte Massin looks at Mozart's genius as it blossomed in Europe during the second half of the 18th century *"with,"* writes Jean Lacouture, *"the philosophy of the Enlightenment at the heart of his work."* Another article recalls the admiration of Goethe who staged the *Magic Flute* almost 100 times as director of the theatre at Weimar. In "A long journey from obscurity," Hugo Garcia Robles traces Mozart's fortunes in Latin America to show how he was long ignored or viewed as a composer of second rank. We also learn how, in 1950, Amazon Indians were charmed with a Mozart symphony. The dossier ends with a tribute by the great French composer Olivier Messiaen. This issue also contains an interview with French cancer specialist, Léon Schwartzenberg.

BOOKS

EVALUATING "LITERACY FOR DEVELOPMENT" PROJECTS

A comprehensive treatment of the subject of evaluation covering evaluation theory, planning and practice. Written by H.S. Bhola of the School of Education, Indiana University (U.S.A.), and published jointly by the Unesco Institute for Education (UIE) and the German Foundation for International Development (DSE), this handbook, third in the UIE Handbooks and Reference Books series, provides both theoretical models and practical aspects of evaluation, with many case studies. The book is intended to help planners, trainers and field workers to introduce internal evaluation into their programmes, to produce the kind of information needed to take better decisions for the improvement of these programmes, to monitor the implementation of objectives, and to understand and improve the existing informal evaluation processes.

● ***Evaluating "Literacy for Development" Projects, Programs and Campaigns***, *by H.S. Bhola, UIE/DSE. UIE Handbooks and Reference Books 3, 1991, 85 FF.*

NEW COMMUNICATION TECHNOLOGIES: RESEARCH TRENDS

Recognizing that the explosion of information technologies is at the root of a profound change which is spreading to the whole of social and cultural fields alike, UNESCO has encouraged the development of research on the subject from the mid 1970s. The purpose of this report is to present a synoptic view of the work being done, to describe the general background to research and the findings of studies carried out in a number of regions around the world. It also outlines studies made outside UNESCO, examines the main trends being developed at international level and identifies the strong points and shortcomings with a view to improving the Organization's future programmes.

● ***New Communication Technologies : research trends,*** *Reports and Papers on Mass Communication, No. 105, by Josiane Jouët and Sylvie Coudray, UNESCO, 1991, 45 FF.*

RECORDS

UKRAINIAN FOLK MUSIC

Folk song is the life and soul of the people of Ukraine, its very heart. Ukrainian songs are a living chronical which reflects the social, moral and aesthetic experience of the people and their vision of the world. Moreover, the treasure-house of popular musical culture is continually being enriched.

This recording, made with assistance from the Ukrainian SSR Radio and Television Organization and the Kiev Conservatory, presents the various genres of folk music, including notably the ritual songs of the folk calendar and wedding songs, performed by folk ensembles, players and singers in many regions of the vast country.

● ***Ukrainian Folk Music. Musics and Musicians of the World, UNESCO Collection of Traditional Music. Auvidis/UNESCO. Cassette 52 FF. Compact 109 FF.***

HAMPATE BA : THE WORLD LOSES A GREAT "LIBRARY"

His writings flowed as eloquently as he spoke. He was a little over 91 according to those who knew him, although it's difficult to know exactly as there were no birth records in Mali at the turn of the century. *"When an old man dies in one of our villages,"* he once said, *"a whole library disappears."* The great library Hampaté Ba was, died in Abidjan (Côte d'Ivoire) on May 15.

From his childhood, Hampaté Ba found himself at the crossroads between several cultures. He was born into a Peul family in the Dogon Highlands at Bandiagara, but became the adoptive son of a chief, Amadou Ali Thiam, who initiated him into Sufism, the mystic and ascetic branch of Islam. Koullel, a story teller, introduced him to the world of legends, and his uncle, Tierno Bokar, to Islam. To this experience was added a stint in the colonial administration. He recalled how in 1912, he *"was forcibly taken to the French elementary school. This was done to the sons of all the notables, because the colonial administration needed to control the families it knew wielded influence in the country"*. After a brush with justice, he was sent to Ouagadougou, walking 900 kilometres under police escort to fill the *"precarious and revocable post"* of *"temporary auxiliary writer"*.

His conversion to the "tidjane" branch of sufism brought him into serious conflict with the authorities, who persecuted Sufi believers on the grounds that they opposed the colonial

HAMPATE BA - STORY TELLER AND GUARDIAN OF ORAL TRADITION (Photo UNESCO).

order. Gifted with a prodigious memory and being a talented story teller, he joined the French Institute of Black Africa in Dakar in 1940 where he began to study African traditions and particularly oral traditions.

In 1962, he became Mali's ambassador to the Côte d'Ivoire and was nominated to UNESCO's Executive Board, a post he held until 1971. An apostle of tolerance, this Moslem once travelled to Israel to join a Catholic priest and a rabbi in a prayer for peace. Over the past 20 years he devoted himself to his personal research. Although he authored several articles, stories and essays, Hampaté Ba only ever wrote one novel "L'étrange destin de Wangrin" (The Strange Destiny of Wangrin), the semi-realistic, semi-fantastic story of a Bambara interpreter in the colonial administration - another man caught between several cultures, and who makes the most of it...

Nicolas Michaux

BARBARA HENDRICKS AT THE BOLCHOI

Moscow's Bolchoi Theatre was packed to its sumptuous blue and gold brim for Barbara Hendricks' June 1 concert to benefit children affected by the Chernobyl disaster of 1986.

Although she had previously sung three times in the Soviet Union, it was the American soprano's first appearance at the prestigious Bolchoi, and already outside the theatre, it was difficult to control crowds of fans milling to catch a glimpse of the dazzling diva when she arrived.

The concert was organized by UNESCO, under its Chernobyl Programme, in cooperation with the Soviet Fund for Peace, which, under the presidency of former world chess champion Anatoly Karpov, serves as an umbrella for the non-governmental organization, Chernobyl Help.

All proceeds from the gala performance and TV rights from leading stations in nine countries where it is being viewed, will, in line with Madame Hendricks' request, be earmarked for specialized clinics and centres helping to heal the some 800,000 children in the Ukraine, Byelorussia and Russia who in some way have suffered as a result of the nuclear catastrophe.

"Profoundly distressed" by the overwhelming proportions of the disaster, she had already sent a video message, via UNESCO, for a *"telethon"* run in April 1990 on the fourth anniversary, but had promised to contribute more of her time, energy and talent through a personal appearance *"as soon as possible."*

BARBARA HENDRICKS (Photo UNESCO/D. Roger).

"Children represent our future," said Madame Hendricks, an Honorary Goodwill Ambassador for UNESCO and the mother of two *"and we must start preparing for the future today."*

Accompanied by pianist Staffan Scheja and cellist Torleif Thedeen, both of Sweden, she began the recital with Mozart, then moved on to Listz, Hugo Wolf, Dvorak and even two songs by Chopin, making the point of finishing with Russian composers Glinka and Rachmaninoff.

At the end of the two-hour programme, the House burst into tumults of applause and rose for a standing ovation to demand countless curtain calls and win five encores.

"Even if she didn't sing Tchaikovsky's 'Queen of Spades'," wrote international weekly "Jeune Afrique" *"the concert once again proved that Barbara Hendricks is a real 'Queen of Hearts'"*.

Betty Werther

● ***"The new world order must be defined at this moment",*** *otherwise it will be defined by a single centre of power,"* declared President of Venezuela, Carlos Andres Perez, during a visit to UNESCO on May 30. In a speech on the "New postwar world order and the Decade of Human Rights", Andres Perez said the recent Gulf War should incite political leaders to reflect, *"combining prudence and audacity in an analysis of problems that concern the whole of humanity and its immediate future"*. At the same time, he stressed that a *"solution to the Arab-Israeli conflict is the key to global balance"*.

RAIDERS OF THE CULTURAL ARK

Are religious objects removed by an American soldier from their storage place in Germany during the Second World War II, war souvenirs or stolen goods ? Who owns the great collections of African, Asian, Oceanian and Latin American art housed in the museums of the former colonial powers ? This month's Focus investigates the complex issue of cultural property, the prized target of "collectors" from ancient times to the present (see below). UNESCO has played a key role in thrusting the issue into the spotlight (p. 14), and although art trafficking has now become big business (pp. 12 & 13), the courts are making life much tougher for those involved (pp. 15 & 16). Despite this, cultural property remains a legal and emotional minefield, as is clearly demonstrated in the long-running row over the Elgin Marbles (pp. 10 & 11).

During the political upheavals and American military intervention in Panama in 1989, virtually all of the country museums were *"cleaned out"*. In 1990, 271 Greek and Roman pieces, the oldest dating from 470 B.C, were stolen in a daring raid on the archeological museum in Corinth (Greece). During the Gulf war, Kuwait's National Museum was ransacked, its rich collections and inventories stolen and the interior of the building put to the torch.

Throughout history, artifacts and works of art have been prized by civilizations as expressions of the cultures which created them. In times of war, international laws and conventions theoretically protect them from looting, pillage, bombardment and other wilful damage. In peacetime this protection is extended by other laws which prohibit clandestine traffic in cultural property which has secular, religious, and of course monetary value.

Despite this recognition of the importance of cultural property - or perhaps because of it - history is replete with incidents involving the collection of one culture's artifacts by another, the examples cited above being only a tiny portion of the most recent. During Napoleon's Italian, Northern European and African campaigns, for example, scientists, artists, surveyors and historians, forming what was known as the "Scientific and Artistic Commission", accompanied the General and his armies and systematically selected, then transported, the major cultural treasures of these countries to France. These actions are significant because they represented not wanton plunder but rather the conscious collection of cultural objects by an invading army.

Perhaps the best known example of the appropriation of one nation's cultural property by another is the case of the Parthenon Marbles. At the beginning the the 19th century, Lord Elgin, the British Ambassador in Constantinople, decided to obtain plaster casts of the monuments and sculptures of Greece (which was then part of the Ottoman Empire) to take with him upon his return to England. In the end, he did not restrict his activity to making plaster casts, but rather removed original statues and facades of buildings from the temples and monuments on the Acropolis Hill. These artifacts now form part of the collection of the British Museum, and Greece continues to actively campaign for their return. The first European archeologist/explorers into western China at the end of the end of the 19th and the beginning of the 20th centuries, including Britain's Sir Aurel Stein, France's Paul Pelliot and Germany's Albert von Lecoq, have also helped fill Europe's museums with fabulous collections representative of ancient China's Buddhist culture, *"collected"* during their remarkable voyages into the Taklamakan desert in today's Xinjiang Autonomous Region. The marks left by their saws are still clearly visible in the caves from which frescoes, for example, were taken.

These are but a few of the early examples highlighting the need for international participation in the protection of cultural property. Various 19th century and early 20th century treaties, including the UNESCO Convention for the Protection of Cultural Property in the Event of Armed Conflict (the Hague Convention, 1954) began to recognize and establish that cultural property was not lawful plunder, but this principle applied only to times of war and tended to be restricted to the protection of buildings and monuments.

FROM FINE ART TO INCUNABULA

During the 1960s, heavy losses of cultural property due to illicit trafficking led Mexico and Peru in particular, but other South and Central American countries as well, to appeal to UNESCO for assistance in protecting their moveable cultural heritage. This led, 1970, to the UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. With this convention came the recognition that cultural property had to be protected at all times, and that the types of cultural property that required protection included not only buildings, monuments and fine art but also flora, fauna, mineral and palaeontological specimens, archaeological and ethnological artifacts, decorative art, manuscripts, books and incunabula, and sound, photographic and cinematographic archives.

Despite the growing awareness of the need to protect cultural property, its illicit acquisition and subsequent illegal export remains a problem, and now involves two

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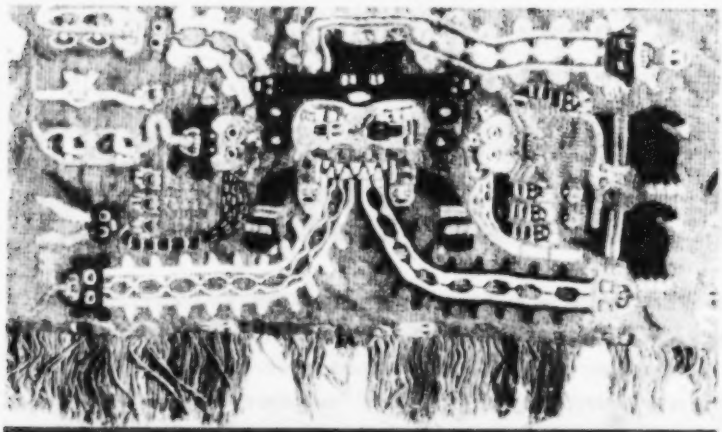


major activities: the theft of art, and violations of national laws. Thefts of fine art tend to be widely reported, and despite the fact that such actions are not new, they are always newsworthy. Illegal exports, while equally serious, tend to be treated as administrative, technical or legal problems: in short, they lack the "romance" of a fine art "heist". In fact, because thefts of cultural property often occur in the least protected places - churches, archaeological sites, and museums in developing countries - the offence may go undetected for years. This, combined with the fact that many museums are reluctant to admit that a theft has even taken place, makes enforcement of existing laws extremely difficult. Added to this is the fact that in many developing countries, profits from the looting of archaeological sites provide much needed income for an impoverished population. In Costa Rica in 1973, for example, some one percent of the economically active population was involved in digging, receiving or resale of objects from tomb-robbing - a trade, which even then in this small country was worth about a half a million dollars annually. It should not be forgotten that such wanton pillage destroys much of the scientific worth of objects and sites, which are often damaged by inexpert excavation.

The illicit, international traffic in cultural property has become big business, worth, according to some projections, in excess of one billion dollars a year, which makes it second only to narcotics in monetary value. Increasingly, illegal acts involving cultural property have been linked to the drug trade, as the upwardly spiralling value of cultural property provides a ready means for "laundering", or otherwise concealing, the large cash profits acquired from trafficking in narcotics. There have been cases where narcotics have been used as packing material for illegally exported cultural property, which serves as yet another reminder of the linkage between the two illicit acts.

Equally shocking is the fact that thefts of cultural property are inadequately reported to police forces. INTERPOL reports that only 12% of stolen art is ever recovered, and most of these objects are recovered within the country where the theft took place. Significantly, this means that 88% of objects reported stolen are never recovered. No statistics are available to demonstrate the magnitude of illicit appropriation of archaeological, ethnographic and sacred objects which are looted. However, the number of documented cases of attacks on archaeologists, ethnologists and even soldiers and police officers, attests to the seriousness of the problem.

The prevention of illicit appropriation and trafficking in cultural property can only be achieved through international co-operation, and the recognition that objects have a cultural value far in excess of their monetary value when they remain within the context in which they were created. We must continually ask the question *"whose culture, whose property?"*, and if we answer them honestly, we will realize that only the indigenous cultures of any nation can decide upon those objects which they are prepared to share with the world.

David WALDEN
Secretary, Canadian Cultural Property Export Review Board

WHAT IS CULTURAL PROPERTY ?

The concept of cultural property is something of a legal nightmare, and as yet, no precise definition that meets with general approval has been drawn up. This has proved a major problem in the development of legal controls.

In his 1978 appeal for the return of cultural property, then UNESCO Director-General, Amadou-Mahtar M'Bow presented what could be seen as a guide to such property when he spoke of "*architectural features, statues and friezes, monoliths, mosaics, pottery, enamels, masks and objects of jade, ivory and chased gold ... in fact everything from monuments to handicrafts*", which, he said "*bore witness to a history, the history of a culture and of a nation whose spirit they perpetuated and renewed.*"

The plunder of these assets, he added, not only robbed people of irreplaceable masterpieces, but also their memory.

A UNESCO/ICOM study carried out in Bangladesh, Mali, and Western Samoa in 1979 serves as an example. It showed that of lost or dying crafts such as muslin weaving and quilt embroidery, there were no good or even mediocre examples left in Bangladesh; that the archaeological and ethnological collections of the national museums of Mali were minimal; and that in Western Samoa important objects such as royal bowls, double canoes and boats for the high seas which could carry up to 300 people, and ceremonial armour of wood, shell or stone, had completely vanished from the country.

The men and women of these countries, stressed the Director General, "*have been deprived of their cultural heritage (and) ask for the return of at least the art treasures which best represent their culture, which they feel are the most vital and whose absence causes them the greatest anguish*".

DEFENDING THE PAST

Hernan Crespo Toral wages war against those who would steal a people's memory.

Hernan Crespo Toral couldn't believe his eyes: there before him were texts he had written, recopied and presented in an article on obviously stolen, pre-colombian art treasures that were for sale in Italy.

Of Ecuadorian nationality and an architect by training, Crespo, 53, is today the Director of UNESCO's Regional Office for Culture in Latin America and the Caribbean, based in Havana. He is also passionately interested in the archaeology of his country and a fierce defender against the trafficking of cultural property. It was on his return from Europe 15 years ago, after organizing an exhibition on "Treasures from Ecuador", that he came across an article in the Italian magazine *"Epoca"* in which a dealer claimed to possess a magnificent collection of several thousand Ecuadorian art objects. *"Most of them were in ceramic, and constituted part of the very alphabet of Ecuador's archaeological past. Others were in stone, bone, gold or silver,"* he recalls. The article, entitled *"Ten Thousand Years of Pre-Colombian Art in Ecuador"*, contained material that Crespo had prepared for the European exhibition.

The stolen works, he explains *"were a chronology of Ecuadorian pre-history, from 3,000 B.C. to the time of the Incas"*.

IN FLAGRANT VIOLATION OF THE LAW

It did not take long for this specialist to work out that these goods had been illegally exported. *"The dealers had been very bold - the objects were exhibited in a gallery and were up for public sale."* The dealers had *"even tempted people to go into Ecuador and set up excavations, in flagrant violation of the country's cultural heritage protection laws"*. The Ecuadorian government was immediately alerted and legal proceedings launched against Italy. The case dragged on for seven years.

"We had to prove that these objects were part of our inviolable patrimony, that they had been stolen and smuggled out of the country," he says.

The dealers, for their part, claimed that *"Ecuador had neglected its cultural heritage and that it was perfectly possible to excavate"*. But, stresses the UNESCO bureau chief, *" the law on protection of cultural heritage was passed way-back in 1945"*. During the long judicial proceedings, UNESCO maintained its position as observer, ensuring that investigations were properly carried out. In January 1983, the court fined the dealers and ordered them to return the thousands of

stolen objects, severely reprimanding them for literally *"stealing the memory of a country"*.

The objects were exhibited the following spring in the Central Bank of Quito. However, Crespo is convinced that some of the traffickers are still dealing in the region's cultural heritage, and cites the pillage of works from a church near Lake Titicaca and thefts from anthropological and archaeological museums in Mexico and Peru. *"An important collection of archaeological pieces in gold has been stolen from the museum in Gayaquil, for example,"* he adds. The Ecuadorian denounces not just the theft itself but also *"this monstrosity that goes by the name of 'huaqueria' (from huaca: an indian sepulchre and, by extension, hidden treasure), which is an anarchic or clandestine excavation"*.

"Archaeology has developed methods which allow history to be written page by page," he explains. *"By studying the Earth's strata, taking into account the location of the site, materials and other objects found there, the specialist can put an object into its context, revealing its use and the value it had for the society"*.

RAISING PUBLIC AWARENESS

In his present job, to which he was nominated three years ago, Crespo is responsible for the implementation of UNESCO's cultural programmes for the region of Latin America and the Caribbean. He also works closely with regional museums in the fight against the trafficking of cultural property and oversees the application of the 1970 Convention (see page 14). His passion for cultural heritage, however, goes a long way back. A grant from UNESCO in 1958 allowed him to study museology at the Ecole du Louvre in Paris, and in 1959 he founded the Central Bank Museum of Ecuador which he managed until 1985.

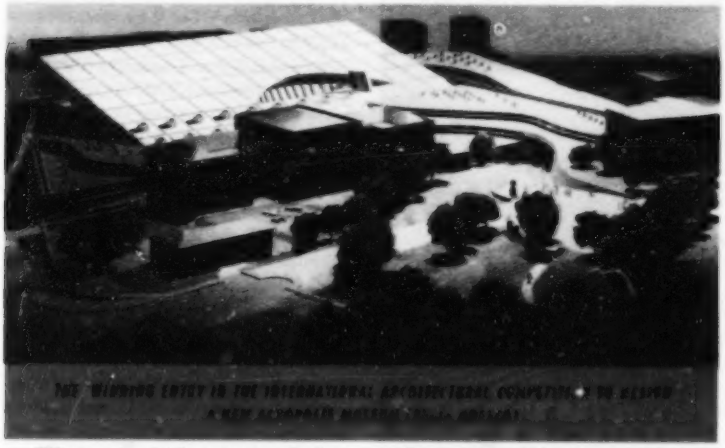
The actions of an impassioned few, though, are not enough to fight the scourge of trafficking in cultural goods, insists Crespo Toral. Apart from the action of organizations like UNESCO and bilateral agreements facilitating the return of objects, such as the treaties between the United States and several Latin American countries, he also believes that the media has an educative role to play in raising public awareness on the cultural and artistic value of cultural property. *"It is possible to decode the value of an object,"* he says, *"and present it to contemporary society with all of its qualities as a witness of our past, and our ways of being. It's a wonderful job - nothing less than identifying a nation."* As Melquiades, the hero of the Gabriel García Marques book 'One Hundred Years of Solitude', says at one point: *"things have a life of their own, we need only give them a soul"*.

Anne-Marie GARCIA (Havana) and Nicolas MICHAUX

LET THE MARBLES GO HOME !

The case for the return of Parthenon Marbles.

Times change. It was perhaps appropriate for Lord Elgin to conceive the idea in 1799 of having sketches and casts made of the sculptures on the Acropolis at Athens when he became Ambassador to the Sultan at Constantinople. Less appropriate that, in the ensuing years, his agents should demolish sizeable portions of the structure of the Parthenon in order to remove half of its sculptures. But there is no future in crying over old wrongs. It is only worthy of note that since Lord Elgin indulged his droit de seigneur there has been a consistent campaign in Britain for the Marbles' return to Greece. And Greece, from the first days of its independence, has asked for them back.



"The temple of Athena" wrote Professor Nanolis Andronikos in 1983 *"expresses the quintessence of the Greek spirit and embodies the ultimate groundwork of Athenian democracy... And missing from this monument are its most precious parts..."*

Lord Elgin sold the Marbles to the British government which placed them in the British Museum. But it is now time that these marbles go home. Why? Would their return not create a precedent which would spark off demands which would denude our museums of their great collections?

I will take this last point first, for it is now the only argument persistently raised against return. The fact is that there has *not* been an avalanche of such requests, and where requests *have* been made, they have generally been reasonably resolved. As for the principle of precedent I can best quote the Wickham Professor of logic at Oxford, Michael Dummett, who has observed that *"the trouble with precedent is that you might have to do the right thing a second time"*.

There is a sad irony when British defenders of the status quo refer with contempt to the pollution of Athens; this from a country whose every cathedral front is crumbling and where millions are even now being spent to preserve the neo-gothic façade of those parts of the Palace of Westminster which are a mere 150 years old. It is true that the sculptures can no more be exhibited in the open air of Athens than in the open air of London.

But neither should they stay in a museum where they are badly displayed and badly lit. The Greeks are committed to the building of a modern museum which is to hold *all* the artefacts relating to the Acropolis in one building.

Leaving aside the excellent moral and historical arguments for letting the marbles go home, the purely rational and practical arguments are in themselves overpowering. The advantages of having all the displaced pieces of the Parthenon and related monuments in one place where they can be observed and studied as an entity are obvious. Is this not more sensible than having a large portion of them indifferently housed 2000 miles away?

For the Greeks, the whole project of the conservation of the Acropolis and the creation of an appropriate museum to house its artefacts is a national endeavour involving their national pride in the preservation of the greatest symbol of Greek civilisation. All those pieces in the Duveen Gallery of the British Museum are integral to the concept of the structure of the Parthenon as a whole. The concept can only be realised if the pieces are brought together.

INTERNATIONAL SCRUTINY

If evidence were needed of Greek skill and proficiency in conservation techniques this has been amply provided by the work now being done. Over the past 10 years or so this has been subject to international scrutiny. The Greek archaeological service has laid the whole programme open to the inspection and advice of experts from other countries - partly out of Greek pride and confidence in the work and partly because the singular importance of the Athenian Acropolis makes international approval essential.

It is no reproach to the British Museum that the "Elgin Marbles" are housed in conditions inferior to those planned in Greece. They are, after all, only one in a great number of important collections the museum holds. They are indeed important, but not of such principal concern in London as would be the case in Greece. The Greek museum is not yet built and the marbles should stay where they are until it is completed. But it is important that the decision be taken now so that arrangements will be made for their restitution as soon as the proper accommodation becomes available.

I suggest that such a decision of principle should be made generously, gladly and freely by legislation permitting the Trustees of the British Museum to make arrangements for restitution with the Greek government. Like British M.P. George Nathaniel Curzon as early as 1891: *"For my own part, as an Englishman, I would sooner, were the proposal of restoration to be made, that it were made spontaneously and without arrière pensée. A free gift is preferable in such a case to a bargain, a restitution to an exchange"*.

GRAHAM BINNS
British Committee for the Restitution of the Parthenon Marbles

IT'S SIMPLY OUT OF THE QUESTION !

Director of the British Museum, Sir David Wilson, presents the case against return.

The architectural sculptures removed from the Parthenon in the early 19th century by Lord Elgin and his agents, with full permission from the then appropriate authorities, were purchased from him by the British Government in 1916 and entrusted to the British Museum "*to be preserved and kept together*". They have been displayed to the public every since (save for evacuation during the Second World War) and indeed did much to change European taste for classical art and to encourage support for the then emerging Greek nation.

The Parthenon sculptures are housed in a gallery which was purpose-built and is scientifically equipped to maintain a constantly correct environment for their presentation.

There are a number of reasons why we cannot contemplate the return of any part of our collections to the country of origin. It should, however, be emphasised that local conditions - whether of security, atmospheric pollution, political instability or even past history - are not among them. Nor do we hide completely behind our Act of Parliament, because Acts of Parliament can be repealed or amended. Rather we defend our retention on good philosophical grounds. The Museum was founded as a universal museum and has remained true to the ideas of its founders to this day. It is designed to present as complete and integrated a picture as possible of the development of different but related cultures through the ages. The establishment of the Museum as a trust with a board of trustees was surely intended to inhibit political, emotional, nationalistic or sentimental influence on the collections held in trust. Our argument is not the childish idea expressed in the words, "It's mine", rather, it is the sense of curatorial responsibility of holding material in trust for mankind throughout the foreseeable future.

The British Museum, as I have emphasised, is a considerable element in the cultural heritage of the world; to start to dismantle it by bowing to unthinking, if understandable, nationalistic demands would be to start a process of cultural vandalism which would make the politicisation of art in the 1930s in Germany look like a petulant child's destruction of its dinner.

NARROW NATIONALISM

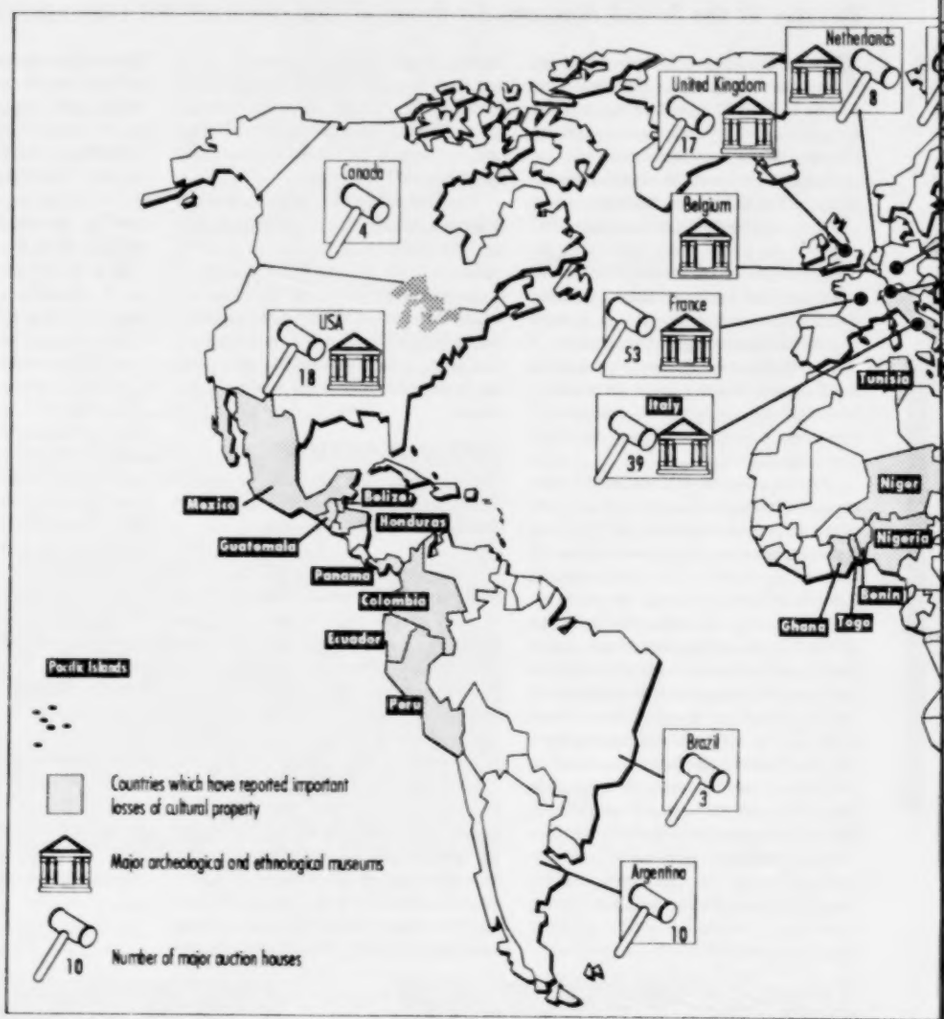
I have tried to stress the unique quality of the Museum in international terms; if one domino falls, the rest will surely follow. If the British Museum is the first to give in, the other great museums of the world would be under pressure to follow suit and the spirit of man would be the poorer. In a period when all our aspirations are based on the hopes of international agreement, we cannot let narrow nationalism destroy a trust for the whole world. Great Britain cannot afford to deny the trust so wisely established in 1753.

But, it is sometimes argued, most of the Museum's collections were acquired through acts of dubious legality. They were pillaged, bought for the equivalent of a mess of pottage, stolen or ripped from their context without care or thought. History, however, moves on: laws change; views of morality are altered. What is pillage in the 20th century was seen as a highly civilized and legal process in the 18th century. There are disgraceful episodes on which nobody can be proud. We have, for example, the great Waddesdon Bequest the reliquary of the Holy Thorn from the Treasury in Vienna; this had been sent out for cleaning and repair in the mid-nineteenth century but was copied by the jeweller, who sent the copy to the Treasury and sold the original on the open market. The reliquary of the head of St. Eustace was sold by the state over the head of the Church in Basel at the time of the secularisation (the Musée de Cluny in Paris has an altar from the same sale). Nobody asks us to return these objects, nor should they. What is sauce for the goose is sauce for the gander: the questionable legality of the sale of Charles I's great painting collection does not mean that we should sue half the world's great art museums for its return. However much museum professionals distance themselves from dealers, they must do business with them, and we hope that the example set by responsible museums in the world that they should never buy importanrt things of dubious provenance should be universally followed. The British Museum certainly always asks the question of provenance before it buys and always rejects objects for which there could be the slightest question of illegality. We have missed some great treasures in that fashion, but we have also built up great international standing through honest dealing.

Sir David WILSON
Director, British Museum

ALL ARTICLES ARE FREE OF COPYRIGHT RESTRICTIONS. SEE P. 2

THE ART MARKET : ONE WAY TRAFFIC



Sources : Division of Cultural Heritage, UNESCO, and 'The return of Cultural Treasures', J. Green Field, Cambridge Univer

It has been estimated that illicit trafficking in cultural goods is worth more than a billion dollars a year. However, taking the exact measure of this "growth" industry is extremely difficult. Museums are often reluctant to report thefts, for reasons ranging from fears that donors may stop donating, to big hikes in insurance premiums on their collections. In the case of clandestine excavations, while it may be easy to see that a tomb has been robbed, it's almost impossible to know what has been taken if there is no previous record of its contents. However, tracing the direction cultural property generally takes, and has taken in the past, be it by legal or illegal means, is less difficult.

The art market is clearly located in the developed regions, as the above map indicates. All of the world's major auction houses are found in a handful of wealthy countries, as are the world's major archaeological and ethnological museums. Thus, the world's finest displays of African, Oceanian, Asian and Latin American art or cultural property are to be found in Europe and the United

MAP : A. DARMON

Press, 1989.

States, thousands of kilometres from the peoples most closely linked to them.

Another, vital point to be taken into account is the dazzling increase in prices for art and cultural property that has occurred in recent decades. A look at the turnover figures for the world's two top auction houses, Sotheby's and Christies, tells the story. In the financial year 1979-80, Sotheby's turned over £241,800,000; in 1989-90 this had increased by more than 800% to £1,96 billion. Similarly, Christies turnover of £24,840,000 in 1979 jumped to £167,773,000 in 1990. A breakdown of Christies' figures for 1990 shows that the most sales were recorded in the U.S.A., the U.K. and Switzerland. The promise of such enormous and continually increasing returns can only provide greater incentive to traffickers to increase their activities, to take greater risks, running the gauntlet of the maze of national and international legislation now governing sales, imports and exports of art and other cultural property.

RALLYING THE INTERNATIONAL COMMUNITY

"The aim is not to empty the world's great museums !"

The 1970 Convention

As the Hague Convention was the most comprehensive international agreement ever reached for the protection of cultural property during armed conflict, UNESCO's 1970 Convention is today the agreement that deals most thoroughly with trafficking of such property.

Going under the title of the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, the agreement is the result of several decades of study, debate and negotiation that originated in the League of Nations. It has been ratified by 70 states - including the United States, one of the world's major art markets. Ironically, most Western European countries, which provided much of the impetus for such a convention in the 1920s and 30s to protect their cultural treasures from rich American collectors, have refused to become party to the 1970 agreement.

The Convention covers objects stolen or illegally exported only after the date on which it takes effect in each country. It aims to protect property at its source by preventing export and import: thus, anyone wanting to export an object that falls into one of the Convention's categories must have an export certificate authorizing its exit. Each state party to the Convention will also act to prevent its museums and similar institutions from acquiring illegally exported material. The signatories are also obliged to take steps to recover and return certain objects that have been reported stolen by their state of origin.

The Convention covers museum pieces and private collections, as well as "undiscovered" cultural property. Archeological sites are prime targets for traffickers; the risk of capture is relatively slight, and objects which have not been inventoried are much more easily traded on the international market. The losses caused by such pillaging are incalculable. In El Salvador, for example, looters dug some 5,000 pits in the historic Cara Sucia region, damaging or destroying burial sites, structural remains and other archaeological features dating back to 1500 B.C and including some of the Iceearliest known Mesoamerican pottery. In Mali, clandestine excavation has caused the irrevocable loss of information about a flourishing urban civilization which existed over 1,000 years ago in the Inland Niger Delta.

The Convention, however, is not watertight and has been widely criticised on the grounds that some of its legal provisions are not sufficiently specific. To remedy this the International Institute for the Unification of Private Law (UNIDROIT), a non-governmental organization based in Rome, is working on a new agreement, complementary to the Convention, that should be finalized by the mid 1990s.

The Intergovernmental Committee

Like the Convention, the Comittee has a jawbreaking name (Intergovernmental Committee for Promoting the Return of Cultural Property to its Countries of Origin or its Restitution in Case of Illicit Appropriation) is far from perfect, but performs a vital task. Whereas the Convention provides a legal framework to deal with trafficking, the Committee acts as a forum for negotiation, discussion, training and awareness raising. Set up in 1978 upon the request of newly independent Member States who sought the return of artistic and cultural treasures taken during colonial occupation, it comprises 20 members, half of whom are changed every two years at UNESCO's General Conference.

It can only intervene in cases if bilateral negotiations between the countries concerned have been undertaken, and then only as an observer or advisor. However, *"it exerts considerable political and moral pressure,"* says Lyndel Prott, former Committee Chair and head of UNESCO's International Standards Section in the Division of Cultural Heritage. Since its inception, the Committee has overseen the return of more than 7,000 cuneiform tablets from the former German Democratic Republic to Turkey, the exchange of plaster casts of the portions of a sandstone disc held by museums in Jordan and Cincinatti and opened dossiers on five other cases, including the Parthenon Marbles.

The Committee's greatest success though, has probably been in changing attitudes. *"When (it) started its work,"* says Ms. Prott, *"there was a lot of resistance to the idea of return. Now, even private collectors are returning pieces."* In a recent case, a Swiss couple, recognized a 15th century bronze human head that had been stolen from the museum in Nigeria and had featured in one of UNESCO's regular bulletins on stolen objects, and was up for sale in Zurich. They reported the find and the bronze was duly returned to its home.

The Committee also promotes museum development and the training of specialists to staff them and undertake conservation, thus tackling head-on the argument that material cannot be given back to the developing countries because they lack facilities and expertise. It has also streamlined the process for demanding return or restitution with the preparation of guidelines and a standard form for countries making such requests.

"It should be understood that the aim is not to empty the world's great museums," stresses Ms. Prott. *"Rather we are working to ensure that each culture should have an adequate representation of its own material heritage as a testimony to its past and a pillar on which to build its future."*

Sue WILLIAMS

WHOSE CULTURE, WHOSE PROPERTY ?

Courts take a tougher stand against trafficking, but identification of cultural property remains a major problem.

In 1981, the English High Court had before it a case - *Attorney-General of New Zealand v. Ortiz* - concerning a Maori carving alleged to have been smuggled out of New Zealand. The carving had been buried in a swamp in the 1820's when the tribe that possessed it was coming under attack from their neighbors. It was dug up by a Maori - Manukonga - in 1972 and sold by him to an English dealer - the alleged smuggler. While he was digging, Manukonga struck the carving with his spade, gashing it. This was fortunate for the plaintiff - the New Zealand Government - as it was able by means of photographs taken in Manukonga's garage before he sold the carving - photographs showing the gash - to prove that the carving offered for sale in London was the same as that excavated by Manukonga.

This issue of identification is a major problem for those claiming the return of important unrecorded cultural objects. How does one prove that the object found in an auctioneer's saleroom, a dealer's showroom or a collection, actually came from a particular place ? In recent years courts have accepted a variety of evidence to show the connection - as illustrated by the case *Union of India v. Bumper Development Corporation Ltd.* The Government of India was seeking the return of a bronze statue of the 12th century Chola civilization. The bronze had been found in the grounds of a ruined temple in the Indian state of Tamil Nadu. The finder, a cowherd, had sold it to a local dealer. Indian authorities traced the bronze to Bombay, where the trail disappeared. Some six years later, the Metropolitan police in London seized a Chola bronze from the premises of the British Museum where it was undergoing private conservation on behalf of Bumper Development Corporation, a Canadian company, which had purchased it from a dealer in London.

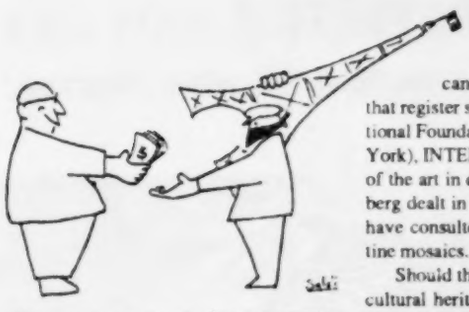
How to prove that the bronze found in India and the one seized in London were one and the same ? The bronze had been found as part of a group that had been made at the same time, for the same temple, buried (for some six centuries) and excavated together. The Indian Government held the other bronzes in the group and was able to show that the one seized in London had identical characteristics. They presented laboratory reports of the composition of the bronze ; the style of the statues ; the degree of damage ; the type of soil particles adhering. They showed that the tracks left by termites were similar. The court accepted this evidence, thus breaking new ground.

ECUADORIAN, MEXICAN OR POLYNESIAN ?

Not so successful was the Government of Peru in a case in California where Peru's foremost archaeologist in Pre-Columbian artifacts admitted that the objects for which Peru was seeking the return might have come from Ecuador or Mexico or even Polynesia.

This problem of identification is most acute in the case of archaeological objects. These have often been clandestinely excavated (thus destroying their scientific value) and then unlawfully exported. No one but those involved will have seen them before they appear on the market or in a collection. Other art works have often been extensively described in the literature before they are stolen or unlawfully exported.

Courts have recently spelt out the kinds of things which a purchaser must do to be sure an object is not stolen. A recent major case in the United States - *Autocephalous Greek Orthodox Church v. Goldberg* - concerned a mosaic taken from a church in Northern Cyprus. This had been studied in detail by researchers from Harvard University and was both described and illustrated in a book produced by those researchers. Some time after the Turkish invasion of the area, the mosaic was torn from its setting. It was purchased from a person in Munich



- Dikman - by an American dealer in 20th century art - Goldberg. She had been shown photographs of the mosaic by an intermediary - a person convicted of art forgery in France. The mosaic changed hands in the "free port" of Geneva international airport - with Goldberg giving Dikman and the intermediaries two satchels containing $1,080,000 in $ 100 bills. Goldberg took the mosaic to the United States and offered it to the J. Paul Getty Museum. The curator concerned recognized the mosaic and notified the Turkish authorities. The Greek Orthodox Church as owner successfully sued Goldberg for the return of the mosaic. Can the buyer close his or her eyes to suspicions regarding the seller ? The court held that the buyer is under an obligation to investigate both the object and the seller. This can be done by contacting bodies that register stolen art (such as the International Foundation for Art Research in New York), INTERPOL and experts in the field of the art in question. For example, Goldberg dealt in 20th century art ; she should have consulted leading experts in Byzantine mosaics.

Should the purchaser of an item of the cultural heritage be protected by the passage of time ? Some say that after a number of years the former owner should not be able to make any claim. But consider the fact that recent years have seen the emergence in the United States of objects looted by American soldiers in Germany during World War II. In one instance the Kunstsammlungen zu Weimar, in what was then East Germany, sued for the return of two portraits by Durer that had disappeared from their storage place in 1945. They had surfaced in an American private collection in 1966. The plaintiff was successful but such actions are very costly and time consuming. For these reasons similar claims have not been pursued or payment has been made for the return. This occurred recently in respect of the Quedlinburg treasure - religious objects taken from their storage place in 1945 by an American soldier. They came to light in 1989. It appears that legal proceedings will be settled by the objects being returned and a quasi-Governmental German foundation paying about $ 3 million to the heirs of the soldier.

The above illustrations have all concerned objects taken from their resting place in relatively recent times. The Governments concerned have sought their return by taking legal action in the place where they were found. Sometimes it may be possible to avoid legal action by proceedings established under the UNESCO *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property* 1970. Other proceedings for return are basically political and concern objects removed during colonial times, as a result of long ago war, or punitive expeditions. The original removal may have been perfectly lawful according to the legal rules of the time.

Dr. Patrick J. O'KEEFE,
Associate Professor of Law,
University of Sydney, Australia

TO FIND OUT MORE ...

CONVENTIONS AND RECOMMENDATIONS OF UNESCO CONCERNING THE PROTECTION OF THE CULTURAL HERITAGE: gives a complete run-down on Organization's conventions and regulations which lay down the rules that should govern the safeguarding of the world's cultural heritage. UNESCO, 1983.

NATIONAL LEGAL CONTROL OF ILLICIT TRAFFIC IN CULTURAL PROPERTY: by Lyndel V. Prott and P.J. O'Keefe, examines the legal maze concerning cultural property and the elements that governments should take into account when drawing up national laws to combat trafficking. UNESCO, 1983.

HANDBOOK OF NATIONAL REGULATIONS CONCERNING THE EXPORT OF CULTURAL PROPERTY: by Lyndel Prott and P. J O'Keefe, this guide on rules governing the export of cultural property, provides a ready reference for customs officials, museum curators, art dealers, private collectors of works of art, antiques and archaeological objects, and others concerned with the movement and acquisition of cultural property. UNESCO, 1988.

THE GUARDING OF CULTURAL PROPERTY: by William Bostick, this handbook is designed to give practical and technical guidance on security measures for cultural property, including archaeological and other outdoor sites. UNESCO, 1977.

THE CHALLENGE TO OUR CULTURAL HERITAGE - WHY PRESERVE THE PAST?: a series of texts presented at a 1984 conference of the same name organized by UNESCO, the Smithsonian Institution, the U.S Committee of the International Council on Monuments and Sites and the U.S National Trust for Historic Preservation. Covers a range of subjects concerning historic preservation including several papers on trafficking and illegal import and export of cultural property. UNESCO, 1986

AN ILLUSTRATED INVENTORY OF FAMOUS DISMEMBERED WORKS OF ART - EUROPEAN PAINTING: this 221 page book provides a disconcerting picture of the disfigurements inflicted on European art from the Renaissance to the modern times, presenting a record of accurate information about fragmented paintings and sculpture. UNESCO, 1974

THE PROTECTION OF MOVABLE CULTURAL PROPERTY: a series of booklets containing extracts from the legislation governing the protection of movable property in force in 26 countries.

The UNESCO quarterly, **MUSEUM**, has presented a number of articles of the question of restitution and return in recent issues, including: Ecuador: theft of some 400 items of national heritage **(No. 163)**; Theft of cultural property called "epidemic" at the sixth session of UNESCO's Intergovernmental Committee **(No. 164)**; Repatriation of Cultural Property: a social process **(No. 165)**; Curators and police - side by side? **(No. 168)**.

The World's Treasures
are Our Treasures

Help save them!

KATMANDU, NEPAL (Photo UNESCO/Nik Wheeler).

Send your contributions by cheque
payable to UNESCO
specifying the name of the campaign of your choice

The Jesuit missions of the Guaranis (Argentina/Brazil/Paraguay) • Paharpur Vihara and Bagerhat (Bangladesh) • The Plaza Vieja of Havana (Cuba) • The Aswan and Cairo Museums (Egypt) • Ancient monuments of Ethiopia • The Acropolis of Athens (Greece) • Monuments of Guatemala • Monuments and sites of Malta • Fez (Morocco) • Ancient cities of Mauritania • Kathmandu (Nepal) • Moenjodaro (Pakistan) • San Francisco de Lima (Peru) • The island of Gorée (Senegal) • Monuments of Sri Lanka • Sukhothai (Thailand) • Istanbul and Göreme (Turkey) • Hue (Viet Nam) • Sana'a (Yemen Arab Republic) • Wadi Hadramaout and Shibam (People's Democratic Republic of Yemen) • Montenegro (Yugoslavia).

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THE FIRST EAST-WEST "TRAINING THROUGH RESEARCH" CRUISE in the Mediterranean and Black Sea under UNESCO's Marine Sciences Training and Education (TREDMAR) Programme, Iafi Izmir (Turkey) on June 10. Scientist-student teams from institutes in Germany, Israel, the Netherlands and Turkey joined teams from Moscow University on board the U.S.S.R.

THE USSR VESSEL GELENDSHIK (Photo USSR Ministry of Geology).

vessel Gelendszhik for cooperative survey work on plate tectonics in the eastern Mediterranean, and on mud volcanos in the Black Sea. Scheduled to end in Novorossisk on July 14, the cruise will be followed by several days of geological visits on land. Similar East-West cruises are planned for 1992-93, under the programme which was conceived during a TREDMAR-sponsored workshop in Bologna, Italy last December.

▼

"THE EARTH, FOUR AND A HALF BILLION YEARS OLD, *is the cradle of Life... Its origins are our origins. Its past is our past and its future will be our future... It is time we learnt how to protect it..."*

So states the International Declaration of the Rights of the Earth's Memory, adopted at a symposium on the protection of geological heritage held at Digne (France) from June 11-16. The meeting, held under the aegis of UNESCO, brought together 120 specialists from 30 countries who examined the state of various geological sites and defined the criteria for inclusion on the World Heritage List.

ACROSS THE STEPPES

The vast plains of Central Asia provided the backdrop for the latest Silk Roads expedition.

After the journey from Xi'an to Kashgar across the deserts of China in 1990 and the five-month sea voyage between Venice and Osaka that finished last March, UNESCO's Integral Study of the Silk Roads: Roads of Dialogue has just completed another extraordinary voyage. The project's third expedition across the steppes of Central Soviet Asia wound up on June 18, after two months on the road that took us, as members of an international team of more than 24 nationalities, from Ashkabad in the Turkmenistan Republic to Alma Ata, in the Republic of Kazakhstan - a distance of more than 12,000 kilometres.

Forty four foreign specialists were thus able to work for two months alongside 45 Soviet scientists; visit sites they had only known previously through publications; participate in two international seminars at Khiva and Alma Ata; and discover the traditional cultures of these regions. At the end of the expedition, the scientific team submitted 16 project proposals, ranging from the conservation of some 30 sites along the route, to the publication or popularisation of knowledge on Central Asia and the establishment of centres for Central Asian studies, to the Silk Roads secretariat.

One of the aims common to all these proposals is the promotion of international co-operation and the possibility for specialists on the region to work together. Thus, for example, a data bank and satellite liaison system, co-ordinated by UNESCO, will be developed by the Soviet Union and all of the countries participating in the Silk Roads project. The partipants have also stressed the need to share the information generated by the project with as large a public as possible.

Apart from these more concrete results, the expedition also provided an opportunity for scientists from different disciplines and nationalities to exchange ideas and compare their work.

As young Soviet archeologist, Gregori Semenov pointed out, *"this expedition has proved a unique intellectual and human experience that has allowed us to present our work to researchers from other countries and other domains, and at the same time carry out a thorough rethink of the general direction of our work and a broadening of its base".*

For many of the visiting scientists, the expedition was their first trip into this part of the world. *"This voyage is a dream come true,"* declared Swiss art historian, Dr. Monica Stucky upon her arrival in Ashkabad. The commitment of the Soviet authorities to the project was clearly visible in the high quality of the logistical organization and the work programme drawn up for the scientists: sites which are normally closed were opened up for the expedition; we were able to ponder the wonders of ancient irrigation systems on-site with Soviet expert Professor Boris Andrianov; Boris Stavisky, a Soviet Academician, historian and archaeologist, shared his expertise on Buddhism in Central Asia with us during a visit to archaeological sites in the Termez region, while historian Igor Pichikian plunged the scientists into the Greco-Bactrian world at the ruins of Takhti Sanghin near the Amou Daria River on the Afghanistan border.

WARRIORS, MERCHANTS AND PILGRIMS

The vast plains of Central Asia have always drawn travellers, warriors, merchants and pilgrims. Over 12 centuries ago, the Korean monk, Hye Ch'o, one of the many holy men who, over the ages, followed the Silk Roads in search of Buddhist texts, describes the region: *"From Arabia to the East, everything belongs to the Hu people, in the lands of Bukhara, Kaputana, Kish, Shih Lo, Mairmag and Samarkand. Even if each of these places has its own king, they are ruled by the Arabs. These are small dominions, with modest armies, and they are incapable of protecting themselves".*

Even before Hye Ch'o, many travellers adventured into these reputedly difficult lands. Among them, the Chinese did not hesitate to dispatch an army to conquer the *"heavenly horses"*, the sons of the Dragon and the Mare. After all, they said, hadn't Alexander the Great done his best to obtain specimens of this fabulous breed. Near Osh, we saw a sleek and elegant horse engraved on a rock 50 meters above the Fergana Valley, and later had the impression of contemplating its descen-

dants when twice the famous *Akhal teke* were presented to us at stables in the region. Popular history views the search for these horses as the factor which opened the world to China, and, at the same time, inaugurated the Silk Roads.

Also in this region, the Turkic peoples met and mingled with the Iranians, as tribes from the East succeeded each other and two totally opposite ways of life, one sedentary, the other nomadic, launched into a dialogue of civilizations. The Alma Ata seminar was largely devoted to this theme, and from the very start, during a visit to Ust Urst, 160 km from Nukus, along the dry riverbed of the Amou Daria, we recognized the rich amalgam of these cultures.

The scientific team was also intrigued by another theme: that of caravanserails, the main focus of the seminar in Khiva. A short while after the seminar, in Padjikent, the expedition had the chance to visit the ruins of one of the oldest known, perhaps even the most ancient, caravanserail, and discuss this astonishing communication network with its elaborate system for protecting voyagers. In itself this institution made a vital contribution to the development of international relations. We were also reminded that an important Associated Project under the Silk Roads concerns the study and preservation of these structures.

In keeping with the spirit of the Silk Roads, the fact of comparing historical findings did not prevent the specialists from taking a keen interest in modern life. The best illustration was their concern, throughout the expedition, over the drying up of the Aral Sea, a problem which, all agreed, constituted a major ecological challenge for international cooperation.

For the participants, the third Silk Roads Expedition produced a rich harvest of information, fruitful encounters and plans to work together in the future. It was all in keeping with an image close to the heart of Silk Roads coordinator, Doudou Diene, who compares this region to an extraordinary melting pot of peoples, cultures and religions.

Edith HUYGHE

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SCIENTISTS DREW UP A COORDINATED PLAN of research on pollution from the oil spill in the Gulf waters - now estimated at around six million barrels - and the burning oil wells in Kuwait, when they met at UNESCO Headquarters on June 14, under the banner of the Intergovernmental Oceanographic Commission (IOC).
How have these disasters affected migratory birds, coral reefs and all sorts of animals, fish and their habitats ? Such are the questions that will be studied over the short and long-term by the specialists.

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"UNDERSTANDING VOLCANIC HAZARDS" is the title of a new film available from UNESCO's Division of Earth Sciences. The film is a co-production of UNESCO, the International Association of Volcanology and Physics, the United States Geological Survey and several other research institutions and will be distributed to those areas of the world at risk from volcanoes. It covers the seven main types of hazards including : ash falls, hot ash flows, mud flows, volcanic landslides, volcanic tsunamis, laval flows and volcanic gases. Most of the footage was shot by the film's producer, French volcanologist Maurice Krafft. Mr. Krafft and his wife Katia vanished without trace on June 10 in the eruption of the Unzen volcano in Japan.

☛ *Available in English and suitable for Secam, PAL and NSTC systems.*

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TEN YEARS OF COOPERATION IN COASTAL ZONE STUDIES was marked by nearly 70 experts from 30 countries at an Interregional Scientific Conference, organized by UNESCO's coastal marine programme (COMAR), at Headquarters from May 21 to 25. Devoted to the sustainable development of these zones, the conference was co-sponsored by a number of governmental and non-governmental organizations, such as UNEP, the Scientific Committee on Oceanic Research (SCOR) of ICSU and the International Association of Biological Oceanography of IUBS/ICSU. A new NGO, the International Society for Mangrove Ecosystems (ISME) was presented during the meeting.

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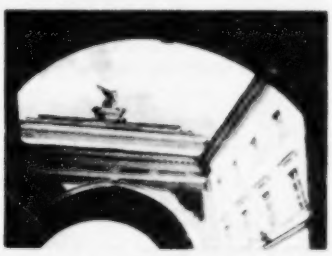
EXCHANGES IN THE ARTS was the theme of an international seminar, organized by UNESCO and the USSR Ministry of Culture in Leningrad from July 17 to 21. During the meeting, outstanding personalities in the field of creative arts from some 12 countries, discussed ways for reinforcing the international dialogue by means of festivals, exchange of individual artists, exhibitions, and other forms of exchange, including the setting up of a network among leading institutions around the world. On view during the seminar was "Leningrad on the Neva" an exhibition of 72 photos by Dominique Roger, fully capturing the beauty of the city and its environs.



LENINGRAD : THE WINTER PALACE (Photo UNESCO/Dominique Roger).

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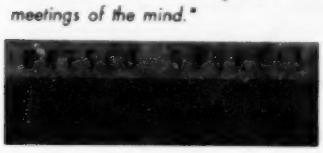
THE CONTRIBUTION OF ISLAMIC CIVILIZATION to European culture was the theme of a seminar held at Headquarters from May 28 to 30. During the meeting, the about 100 participants, including historians and eminent personalities from the world of politics and universities, discussed the influence of Islam, from the 12th century to the present and over an area extending from the Iberian peninsula to the Caucasus. As UNESCO Director-General, Federico Mayor, pointed out in his closing address, *"the influences which so profoundly marked Western philosophy and knowledge, must once again be brought to bear in today's world, opening the way to new Andalusias, new forms of exchange and meetings of the mind."*



NEW INTERNATIONAL HOTBED

Copyright-based industries, booming but beleaguered by piracy and counterfeiting, are desperately seeking solutions.

Money used to be time, or at least steel mills, railroads or oil. No longer. Today, the golden goose lays ideas. That's where the money is - in the boom of intellectual property, including copyrighted works such as books, magazines, scientific journals, computer software, sound and video recordings, and an ever- wider range of electronically published products and services.

In fact the vastly increased trade in these products has sent the share of copyright-based industries in GNP soaring - to an estimated 4.6% in the U.S., above agriculture and the automobile industry combined, and as high as 6% in Sweden.

The picture, however, is not all rosy. Big business, aided and abetted by new technologies for producing and distributing information, is bound to breed abuses. The smart crook no longer robs banks. He or she makes copies of films, software, compact discs and other protected works, and the resulting losses through piracy and counterfeiting worldwide run into billions of dollars annually.

Indeed, the U.S. copyright-based industries, which in 1990 chalked up an estimated $4.17 billion in losses, have been pressing the government to levy trade sanctions against countries which fail to provide adequate protection for their products.

The gravity of the situation was reflected in discussions during two successive copyright meetings at UNESCO Headquarters last month: the Intergovernmental Committees of the UNESCO-administered Universal Copyright Convention/UCC (June 17-18) and of the International Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations, the so-called "Rome Convention", administered jointly by the International Labour Organization, UNESCO and the World Intellectual Property Organization/WIPO (June 19-21).

At both meetings, some 80 experts from 51 countries, representing their governments, intergovernmental organizations or the world associations of editors and publishers, photographers, authors and composers, architects, film producers and distributors, recording and reproduction companies, were, to say the least, ... preoccupied. Accordingly, an item labeled "Search for solutions in the settlement of Intellectual Property disputes" was high on the agenda.

To date, 109 countries are party to one or both of the two basic international instruments : the UCC and the older Berne Convention for the Protection of Literary and Artistic Works, administered by WIPO. Sixty countries are party to both, while 49 adhere only to one or the other. But nearly 50 countries are party to neither. On the other hand, neither treaty, incorporates enforcement procedures, although disputes can be referred to the World Court.

FOR COPYCATS, A COPYGATT ?

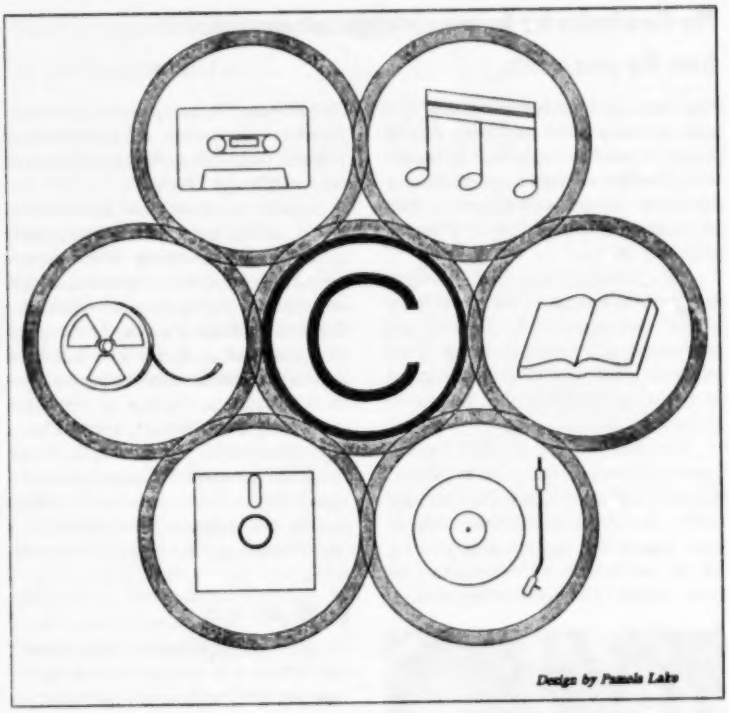
One of the most controversial issues raised at the Paris meetings was linked to the Draft Specific Agreement on Intellectual Property Rights Relating to Trade, prepared by the General Agreement on Tariffs and Trade (GATT) and included, at the request of several desperate GATT Member States, in the "Uruguay Round" trade talks.

"To be honest, I have some serious hesitations about including copyright matters in a forum like GATT," said Ms Milagros del Corral, Director of UNESCO'S Book and Copyright Division. *"In the first place,"* she said *"Third World countries are very concerned, fearing threats like 'you protect our authors and pay your royalty fees, or we won't buy your cacao.' Perhaps GATT would, in certain cases, be the best choice for settling disputes, but can copyright be treated as simple merchandise?"*

"In UNESCO's view," Ms del Corral added, *"copyright is far more than that; the deep cultural values involved cannot be neglected for pure market reasons. More than ever, a real North-South dialogue in copyright issues is necessary and urgent."*

In any case, since the "Uruguay Round" talks have been prolonged following failure to reach an agreement in several areas, the experts are grappling to come up with other, if possible more positive solutions to complex copyright questions than trade sanctions.

One solution would be the creation of settlement procedures by WIPO and the UCC Intergovernmental Committee.



Design by Pamela Lake

"Actually, it would be better to get to the roots of the problem," suggested Lewis Flacks, International Officer of the U.S. Copyright Office.

"This is the kind of thing UNESCO can do. Whereas WIPO is more concerned with legal and technical aspects, UNESCO is the logical place to study the real reasons for certain forms of piracy and help correct a situation which leads to its prevalence."

Besides its long-term efforts in the field of education, to promote book production and the creative arts, UNESCO's specific programme in the domain of copyright is three-pronged.

First of all it encourages Member States to accede to international conventions and to bring their national legislation into line. Secondly, the Organization is embarked on a major effort to introduce the teaching of copyright at university level.

Finally, in a third area, a substantial public relations effort is being made to inform specialists and the general public through publications like the quarterly *"Copyright Bulletin, "the ABC of Copyright"*, the comprehensive *"Copyright Laws and treaties of the World"* (3 volumes and 25 supplements) or, last year, production of a 12-min. video cassette starring the French mime Marcel Marceau.

In addition, a data bank (UNICS) on copyright and neighbouring rights legislation is in preparation using software adapted especially for UNESCO by the Research Institute on Treatment of Legal Information in Montpellier (France).

Not least are a wide range of training programmes, outstanding among which will, in 1991-92, be two seminars for Chinese book publishers as part of a $1.4 million project being executed by UNESCO with World Bank funding for the production of textbooks in China.

"One of UNESCO's main jobs is to preserve the delicate balance between copyright protection and access to culture, education, information and scientific research," concluded Ms del Corral.

"It is our job to inform and thus convince Member States that respect for copyright can help foster both cultural and economic development."

Betty WERTHER

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INTEGRATED LAND-USE PLANNING AND GROUNDWATER PROTECTION IN RURAL AREAS: a Comparative Study of Planning and Management Methodologies, has just been published in the framework of UNESCO's International Hydrological Programme (IHP). The 102-page document is based on findings of IHP Project 10.6, carried out by the Groundwater Protection Commission of the International Association of Hydrogeologists (IAH). Reporting notably on a symposium attended by 286 participants from 35 countries in Karlovy Vary, Czechoslovakia, in 1986, it outlines the delicate job of balancing land-use needs and groundwater protection, including sections on legislation and regulation, public information and education, and case studies from the Netherlands, Italy and Denmark.

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NELSON MANDELA AND FREDERIK DE KLERK were named on 27 June the winners of the first annual Felix Houphouet-Boigny Prize for Peace Research, by a 10-member jury, presided by Henry Kissinger. The 800,000 FF prize will be awarded to Mandela and De Klerk next October during the 26th session of UNESCO's General Conference.

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"PATHWAYS FOR PEACE" is the title of an album of watercolours by the Spanish artist Cachi Soler, presented at UNESCO Headquarters on June 13. From Paris to Venice, the painter bears witness through her own special vision to some of the continent's most representative cities as inns along the road to European and universal peace.

Each of the watercolours is presented with texts in English, French and Spanish by writers such as Goethe, Kafka and Lawrence Durrell.

MAKING EDUCATION RELEVANT

The foundation for human development must evolve from the grassroots.

How can education systems ensure success for every child, and what criteria should be used to measure achievement levels? Such were the questions tackled by more than 100 education specialists from 56 countries who met in Estoril, Portugal, from May 20-24.

The symposium "Significant strategies to ensure the success of all, in the Basic school", was organized by UNESCO and the Portuguese Government as part of the follow-up to last year's World Conference on Education for All held at Jomtien in Thailand.

According to the participants, the provision of primary education for all children is now a realizable target. However the quality of current education systems in many regions leaves much to be desired, with primary education rarely meeting the heavy needs of children in the today's world. In industrialized countries such as the United States and the United Kingdom, for example, an estimated 10 to 20 per cent of children leave primary school with unsatisfactory levels of basic skill achievement.

EDUCATION SHOULD BE MULTI DIMENSIONAL AND TAILORED TO SUIT THE NEEDS OF CHILDREN (PHOTO UNESCO).

"*We need alternative approaches,*" Unesco Assistant Director-General for Education, Colin Power, told the seminar. "*We also need to bring in new partners - parents, employers, non-governmental organizations - to build a grand alliance in support of basic education.*"

Education should be multi-dimensional, taking into account other aspects of the individual rather than concentrating only on conventional subjects such as reading , writing and arithmetic. Teachers attitudes to pupils, the delegates said, also had to change as it had been proven that when a teacher believes a pupil cannot learn, the chances of that pupil succeeding are minimal; if teachers have high expectations of all pupils, better results are achieved. The participants also agreed that current criteria for measuring success in school was discriminatory as it "*condemned*" those who failed examinations.

GOOD RESULTS

To this end, participants recommended that "*attention be directed towards equipping teachers for their role in evaluating learning outcomes*", and pointed out that "*success in school can be achieved if evaluation can be effectively and continuously made during the teaching-learning process*".

A number of countries have begun working in this direction and are reaping good results. In China, for example, a project aimed at improving quality of learning and strengthening links between the school and the community have proved so successful that it has now been introduced into 1,000 schools. In Nicaragua, the nomadic community is participating in curriculum development for the education of their children, whilst in Malawi a teachers' handbook is being produced on how to prepare teaching and learning aids from the local environment.

Thus, education is tailored to suit the needs of children rather than the other way round, which is the way it should be according to Colin Power. "*The foundation for human development must evolve from the grassroots,*" he said, "*the child, the family and the community being the focal points.*"

Ndaba NYONI

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EIGHT MILLION OF SOUTH AFRICA'S 15 MILLION BLACK SCHOOL-AGE children do not attend school; only $204 is spent on each black school child by the Government in Pretoria, as against $1015 for a white child; of the 12,000 chartered accountants in the country, 20 are black; and blacks constitute five percent of South Africa's managerial pool, 70% of them in personnel management. These grim statistics were revealed at an international conference on the Educational Needs of the Victims of Apartheid in South Africa, held at Headquarters from June 25-27. The conference was organized by the United Nations Centre Against Apartheid and UNESCO, in co-operation with the advisory committee of the UN Educational Training Programme for Southern Africa (UNETPSA). Over the three days it reviewed the impact of apartheid on the South African educational system and identified s strategies for the future.

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IMPROVING THE RESEARCH CAPACITIES of African universities and reinforcing the skills of their administrators is the aim of a new project launched under UNESCO's Priority Africa programme. The first phase of the project will see a series of five-day workshops held, starting in Ghana in November, for about 40 university presidents, vice-chancellors and rectors. Enrollments of university students in Africa rose from 401,000 in 1970 to nearly 2.1 million in 1986, the fastest in the world.

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RECENT TRENDS IN EASTERN EUROPEAN EDUCATION was the theme of a workshop held in Frankfurt from June 5-7. Organized by UNESCO and the German Institute for International Education Research, the workshop is part of a project aimed at encouraging East-West co-operation and exchanges in this field. Another such meeting is planned nex' year in France.

"SAVE LOVE"

UNESCO appeals for international solidarity in the fight against AIDS.

By the year 2000, some 40 million men, women and children around the world will be infected with the AIDS virus. Another 10 million children will have been orphaned by the pandemic. According to World Health Organization (WHO) figures, the hardest hit area will be Sub-Saharan Africa , where AIDS could reduce expected population growth by more than 30 percent. Fighting the AIDS menace and coping with its impact on society thus requires the participation and support of all.

This was the message behind an appeal launched by UNESCO Director General Federico Mayor in Venice on June 8.

The aim is to back up WHO's efforts and rally the funds to strengthen national programmes to combat AIDS in the poorest countries, particularly in Africa, and promote education, essential for stopping the spread of HIV infection, training and scientific research.

An international advertising campaign will also be launched to back up the appeal and sensitize public opinion to the social dimensions of AIDS. Well-known French publicity agent, Jacques Séguéla, who was the *"brain"* behind François Mitterrand's successful presidential campaigns in France, has offered his services to mount the operation. Rather than striking terror into the hearts of all, which in the past has led to rampant discrimination against those infected by the virus as well as groups perceived as being at risk, this campaign will aim at promoting solidarity in the combat against the virus. The theme chosen: **"Save Love"**.

A GLOBAL AND POSITIVE MESSAGE

"To fight AIDS we need a simple slogan of a few words that can be understood by five billion people," Séguéla said at the Venice launch. *"... why do we need a host of different messages, almost always negative? Let's reverse the situation. We only need one slogan that is global and positive, and which refers to the universal value of love."*

Two blushing apples have been chosen as the symbol for the first phase of the campaign which will be targeted at the population of Europe, the first television spots being scheduled for transmission in Italy. *"The apples, for us, are a strong and simple symbol,"* explains Séguéla's colleague Pascal Biltz, *"however, we realize that this may not be the case for other cultures and the campaign will be adapted accordingly."*

THE POSTER DESIGNED TO PROMOTE THE CAMPAIGN "SAVE LOVE" - "A STRONG AND SIMPLE SYMBOL."

Also in Venice to lend their support to the appeal and campaign were representatives of Catholic, Russian Orthodox, Moslem, Jewish and Buddhist faiths, as well as Professor Luc Montagnier, who discovered the virus, and a number of scientists, artists, athletes and business leaders from all over the world. Among them, singer Manu di Bango from Cameroon outlined Africa's grim situation. *"With AIDS,"* he said, *"Africa is becoming more and more isolated. We are sitting on a time bomb and no-one wants to see that the fuse has been lit...The media must help us, but in an intelligent way!"*

S.W.

Donations may be sent to: UNESCO Sidaids World, account No. 77666 Chase Manhattan Bank, 18 Boulevard Malesherbes, BP 450, 75361 Paris Cedex 08, France.

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ETHICS WAS THE CENTRAL THEME of a series of public debates organized by UNESCO and the Goethe Institute in Paris from June 17-21. About 30 leading intellectuals and scientists countries participated, covering six subjects including : Language and the object of moral philosophy; Man facing nature; Human being, legal person, moral person; Pluralism and culture; Ethics and social sciences; and Science and Solidarity : the scientists and the citizen.

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PREVENTING DRUG ABUSE : ALL TOGETHER AGAINST A COMMON THREAT was the special theme chosen for this year's International Day against Drug Abuse and Illicit Trafficking on June 26. The day takes on extra significance this year, as it coincides with the launch of the International Decade against Drug Abuse (1991-2000), which is designed to strengthen and support national, regional and international efforts in this field. UNESCO called on the international community to join forces to fight "this scourge" and to support the Organization's educational activities aimed at reducing the demand for drugs and promoting quality of life. An exhibition of posters used in the fight against drug abuse around the world was also mounted at Headquarters to mark the day.

UNESCO SOURCES is a monthly magazine published by the United Nations Educational, Scientific and Cultural Organization. English and French editions are produced at Paris Headquarters, a Spanish edition in cooperation with the Unesco Centre of Catalonia, Mallorca 285, 08037 Barcelona, Spain ; and a Portuguese edition with the Unesco Centre in Porto, rua Jose Falcao, 100 R/C, 4000 Porto, Portugal.

Editor-in-Chief: R. Lefort. **Associate editors**: B. Werther, S. Williams, C. Breuil. **Assistant Managing Editor**: C. Mouillère. **Lay-out**: G. Traiano, F. Ryan. **Promotion and distribution**: P. Chaillier. **Secretary**: D. Maarek.

Photoengraving and printing in Unesco Workshops. **Distribution** by Unesco's specialized services.

Graphic conception: Agence Minium.

Three **CULTURAL EVENTS** are also scheduled at Headquarters : traditional songs and dances of TIBET on the 2nd; and from the 16th to 27th, an exhibition organized by the Delegation of Thailand to commemorate the Centennial of the birth of HRH PRINCE WAN WAITHAYAKON, the great Thai diplomat and scholar; finally, on the 25th, the world premiere of "THE CROSSING OF CHRISTOPHER COLUMBUS", a musical pageant, in the presence of the composer, Angel Parra.

An International Symposium on **FOOD AND NUTRITION IN THE TROPICAL FOREST** will be attended by some 100 scientists, planners and managers, at Headquarters from September 10 to 13.

An International Meeting of Experts on the **RIGHTS OF PEOPLES, SELF-DETERMINATION AND CULTURAL IDENTITY** will be held in Budapest (Hungary) from September 16 to 19.

OUR NEXT ISSUE will focus on the **TRANSITION TO DEMOCRACY** on the occasion of the International Forum "Culture and Democracy" in Prague from September 4 to 6. Beyond the building of democratic institutions and a responsible citizenry, what are the difficulties of this transition with regard to cultural factors, ethnic groups, minorities, nationalist and religious fervour, economic development, and in light of other timely issues ?